



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

Smibert, the painter, who came to America with Dean Berkely and settled in Boston, painting the portraits of most of the worthies of the last century hereabouts, is also represented here in some quaint and interesting archaisms, even thinner and poorer in color, and far stiffer in drawing and handling than Copley's.

GRETA.

## Art News.

### HOME.

Harriet Hosmer's statue of Beatrice Cenci, in the Mercantile Library of St. Louis, was ordered of Miss Hosmer by Wayman Crow, a merchant-prince of that city, and placed by him in the library. It is a life-size, reclining marble figure, with the head resting on a rude block of stone; the long, unbound tresses escaping from their confinement lie on the fair, dimpled shoulders; the sad face, turned to one side, is resting on one little hand, while the other, from whose relaxed grasp falls a rosary, hangs by her side in the careless abandon of sleep. The statue represents Miss Hosmer's conception of Beatrice Cenci as she lay in her cell the night before her execution. Miss Hosmer's statue of Enoni is also in this library, and she was commissioned by the authorities of St. Louis to make a statue of Thomas H. Benton for Lafayette Park in that city. It is an impressive figure of heroic size, the drapery being formed by a cloak that hangs from the shoulders, and the right hand being uplifted.

Among the contributors to the fine-art department of the St. Louis Exposition, which will be open from the 22d of September until the 11th of October, are a great many New York artists. The following is a list of some of the paintings: "Nôtre Dame by Moonlight on a Fête Night," Edward Moran; "Coming Storm, Lake George," and "The Seashore, Looking Eastward at Sunset," S. R. Gifford; "On the Hudson," "Moonrise," and "Upham's Beach, Nahant, Mass.," J. Lyman, Jr.; "By the Riverside" and "Greenwood Lake at Sunset," Jasper F. Cropsey; "Woodland Pasture," "Right of Possession," and "The Broken Plough," J. H. Dolph; "Dream of Love" and "Prose and Poetry," Constant Mayer; "See what I've Found" and "The German Band," by J. G. Brown; "On the Coast of Florida," "Fort George Island, Fla.," and "Evening on the Upper Colorado River," Thomas Moran; "A Passing Shower," "On the Edge of a Wood, N. H.," and "October in New Hampshire," W. L. Sontag; "Coast Scene, Peconic Bay," "Fishing Boats in the English Channel," and "Grand Manan, N. B.," M. F. H. de Haas; "Landscape in Pennsylvania" and "The Coming Storm," K. Van Elten; two landscapes by J. B. Bristol; "Indian Falls, Cold Spring, N. Y.," R. C. Minor; "Solitude," Joseph Jefferson; "Interior Stables—Goats," L. C. Tiffany; "A Marauder," G. W. Maynard; "Fruit," W. M. Brown; "After the Rain," C. H. Miller; "Alderney Cattle," William Hart; "Cattle in a Pool," Peter Moran; "Lake Brienz, Switzerland," T. A. Richards; "Young Italy," "Courtyard," and "Reverie," William Sartain; "My First Portrait" and "Acquitted," Walter Satterlee; "On the Alert," "American Panther," and "The Merry Brown Hares," R. M. Shurtleff; "Adirondacks," "Up the Hill," and "October Shadows," J. D. Smillie; "Coming Events Cast their Shadows Before," George H. Smillie; "The Voice of the Great Spirit" and "Old Story," Jerome Thompson; "Landscape in Holland," K. Van Elten; "Going to Church," C. S. Reinhardt; "Sunset," J. F. Murphy; "The Falconer," J. C. Beckwith; "Bears on a Bender," W. H. Beard; "Echo," Henry A. Loop; "The Churchdoor," A. F. Bellows; "Summer Morning," A. T. Bricher.

The much published item that Mr. Frank D. Millet is to be tendered a reception by the Lotos Club is news to the members, among whom the topic has never even been broached.

A young St. Louis sculptor, Howard Kretschmar, has completed a statue in the clay called "The Stricken South," symbolizing the scourge of yellow fever. The statue is a figure of a woman around whom a serpent has coiled. She stands with her head thrown back and her right arm clasped above it, as if in an agony of horror at the terrible tragedy that is inevitable. The artist has caught the marvellous expression of a pause between two breaths.

Preston Powers, the son of Hiram Powers, has been spending the season at Cincinnati. He has had on exhibition lately a plaster cast of his bust of Agassiz, the original of which is in the Agassiz Museum at Cambridge. In his studio in Florence, to which Mr. Powers returns after Christmas, he has an ideal composition of Maud Muller, represented as leaning on a barred gate, holding her rake and her small tin cup, and looking over her left shoulder, wistfully watching the Judge as he rides away. This conception embodies the lines:

Maud Muller looked and sighed, "Ah, me!  
That I the Judge's bride might be."

Much is anticipated from the fall patronage at the Art Museum of Boston. The new wing and new arrangements of the old wing have been fully and formally opened to the public, but owing to the fact that there is so little of the public in Boston during the summer-time, the opening has amounted to very little. The lower floor now has five finely lighted rooms, devoted to Egyptian, Greek, and Roman art, architectural carvings, and Etruscan and Cyprian antiques. Upstairs the old main gallery is now entirely occupied by textile fabrics. A

society has lately been formed of the past and present members of the museum school. One of the chief objects is to found a scholarship. Any past or present member of the school may become a member by paying the entrance-fee simply. The society will give exhibitions outside the institution. It is proposed to give the first in November next, consisting of sketches in pen and pencil, charcoal and water-color, as well as oil-paintings. Another exhibition will be given in March to show the finished studio work of the winter.

Albion H. Bicknell has the commission to paint the portrait of his uncle, the late President of the Massachusetts Charitable Mechanics' Association in Boston, to be hung with the other presidents of the association.

Launt Thompson has just completed a portrait bust of Mr. Haskel, of the Boston Herald.

Mrs. Joseph Harrison, Jr., of Philadelphia, has offered to present to the United States the famous Indian portraits and curiosities collected by George Catlin. Over half a century ago Catlin, then a young New York artist, withdrew some portraits from the National Academy's exhibition because he could not have them hung to suit him, and vowed never again to exhibit a picture unless he conducted the display himself, and this vow he kept throughout a long life. He secured an appointment to accompany an expedition among the American Indians, put his energy to the test, and returned with hundreds of sketches and pictures of the "big Indians" of the day, painted from life. The fact that they are scarcely meritorious as works of art is not fatal to them, their chief value to-day being that they are memorials of tribes now altogether extinct. The artist went upon a similar excursion into Africa, and between the two made up a collection that was for a time a source of large revenue to him. He became not only a showman, but a lecturer and an author of some repute, and ended by selling at auction the greater part of his treasures, reserving the Indian collection to bring back from England, where he had long lived in a sumptuous style, to exhibit for the last time in America. This he did in New York City about 1874, then a white-haired old man, totally deaf and almost blind. The proper place for this collection is, beyond a doubt, in the hands of the United States Government, and it is a fortunate thing that the owner has generously offered it.

Mrs. Fassett has finished her painting of the "Electoral Commission," and has published photographs of it in two sizes, together with a key, which enables one readily to find any of the two hundred and fifty-eight portraits upon the canvas. The central figure is Mr. Evarts delivering his celebrated speech. Immediately to his left, seated at the table, is Charles O'Connor, while the members of the Commission, and Judges, Senators, and Congressmen, together with many other gentlemen of distinction, are grouped around. The gallery above is filled with the prominent reporters and correspondents resident in Washington. Among the ladies whose portraits appear are Mrs. Hamilton Fish, Mrs. Myra Clark Gaines, Mrs. Mary Clemmer, Mrs. Jane Swisshelm, and Grace Greenwood.

Mrs. Vinnie Ream Hoxie is laboring faithfully upon her Farragut statue, which is to be finished very smoothly for casting in bronze. It is conceded to be a creditable work, Mrs. Farragut being herself altogether satisfied with it. It is ten feet in height, and is to be placed in the most beautiful portion of the West End of Washington. Mrs. Hoxie has also received an order for a bust of the Chief Justice, and six or eight other busts are in progress in her studio.

Among the china painters at the National Capitol, Mrs. R. Colburn, the Misses Jean and Kate Gilfillan (sisters of the Treasurer of the United States), Mrs. Casparis, and Mrs. Horton may be classed highest. The wife of Surgeon-General Barnes is a pupil of Mrs. Horton.

The new Sherwood studio building at Sixth Avenue and Fifty-seventh Street, in this city, is being rapidly constructed, and its completion is anticipated by the beginning of 1880. It is especially designed for artists with families, and is to be divided into suites of four rooms—studio, parlor, and two chambers—with a general restaurant for the accommodation of all the occupants. The report that the building would contain a public exhibition gallery is erroneous.

The plan of the Art Students' League for the coming year has been announced. The classes for the season of 1879-1880 will begin work October 6th, continuing for eight months. Only artists and those who intend to make art a profession are eligible to membership in the League, but all who have attained the required standard in drawing may be admitted to the classes. A drawing of a full-length nude figure is the test for admission to the life classes; for the portrait classes, a drawing of a head from cast or life; for the antique class, a drawing from cast; for the composition class, an original design; for the sketch class, application is made to a committee for requisitions. The list of instructors for the ensuing year includes J. S. Hartley, president, modelling and artistic anatomy; Walter Shirlaw, drawing and painting in life and composition classes; W. M. Chase, drawing and painting in portrait classes; J. Carroll Beckwith, drawing from the antique.

### ABROAD.

Charles Landseer, an elder brother of the famous animal painter, and himself an artist of some merit, died last July. In 1845 Charles exhibited a picture called "The Eve of the Battle of Edgehill," concerning which The Times tells the story that the little spaniel in the corner was painted by Sir Edwin, but that a shrewd dealer, divining that this dog would one day be

worth more than all the rest of the picture, cut it out and sold it separately, cleverly substituting a copy in its place. The trick was not found out until some years after, when, the owner of the painting showing it to Sir Edwin, he vowed "he'd be hanged if ever he did that dog." This picture was recently sold at Christie's for the small sum of £43. What it would have fetched had the original dog been left it is impossible to say.

A remarkably fine mural painting in the town-hall at Manchester, England, by Madox Brown, has lately been uncovered. It represents the baptism of Edwin of Deira, king of the district which included Manchester in the early part of the seventh century. The most charming feature of the work is a lovely group, representing Edwin's queen, Ethelberga, in a light-blue robe, attended by a kneeling figure, probably her sister, and a charming child some five years old. She clasps her hands as she thanks Heaven that her prayers for her husband's conversion are answered.

Donndorf's much-talked-of monument to Cornelius was lately unveiled with great ceremony at Düsseldorf. The figure of Cornelius was treated in a thoroughly realistic manner, being in truth an exact likeness of the great painter in his old age.

Casts are to be taken of all the Gallo-Roman monuments and other antiquities of that period that have been found in France and are at present preserved in the Cluny Museum.

One of the last survivors of what is now distinguished as the "Norwich school" of painting, John Berney Ladbroke, died July 11th. He was the third son of Robert Ladbroke, the early friend and afterwards the brother-in-law of "Old" Crome, with whom at one time he set up a sort of artistic partnership. His pictures have all the characteristics of Crome's style, and are especially noticeable for the excellent painting of foliage. He seems always to have received good prices for his works, a small picture by him having been purchased at a sale in Paris by Baron Rothschild for £550.

Among recent appointments in the Legion of Honor we notice the names of the sculptor Mercié, raised to the grade of officer; the painters Bastien-Lepage and Fantin-la-Tour, the historical painter Ehrmann, and the lithographer Chauvel, are nominated chevaliers.

The monument to Corot it is expected will soon be ready for erection at Ville d'Avray, the place which afforded many subjects for his pictures.

Paravicini's important work on the Renaissance in Lombardy, with all its plates, is now finished.

Owing to energetic remonstrances on the part of the Durham and Northumberland Archaeological Society, an ill-considered project for injuring the Upper Hall of Durham Castle has been suspended, if not abandoned. It was intended to convert this noble relic, one of the great works of Bishop Pudsey, into a dormitory for undergraduates expected to join the Northern University.

The mural paintings discovered in one of the gardens of the Farnesina at Rome are described as wondrously beautiful. Besides nuptial and banquet scenes and ornamental representations of divinities, there is a fully colored picture of the "Education of Bacchus," and an excellent outline representation of the "Toilet of Venus." The goddess sits in a richly adorned chair, while an attendant handmaid is intent on spreading a veil above the diademed head of her mistress. These pictures are evidently the work of different artists, and the house, of which the walls discovered are the remains, must have been a marvel of artistic decoration.

There have lately been discovered, in excavating a Roman villa, the remains of a splendid pavement formed of pieces of ground glass of various colors, cut in the manner of the Florentine mosaic, to form inlaid designs and scrolls, in the style of the Persian glass pavements. There are among the remains pieces which are perfect imitations of colored marbles, and others representing stars and ribbons in the manner of the beautiful vessels found in the Etruscan sepulchres near Capo di Marta.

Alma Tadema's new picture, "The Invocation of Ceres," to be exhibited at Berlin this autumn and at London next year, represents a procession of the priestesses of the goddess leaving their temple to celebrate in the meadows the opening of summer. It is said that the artist has never excelled the grace and beauty of the two principal figures—two girls, the one fair and garlanded with white flowers, the other dark and crowned with purple flowers, who have gained a slight eminence and pause to strike their uplifted tambourines.

Boughton, who contributed this year to the Royal Academy a charming picture of "Priscilla," a dainty but hardy damsel abroad in the snow, has on his easel another pretty maiden, "Evangeline," bearing pitchers of some cool beverage to a group of thirsty Norman reapers who await her coming under the burning glare of a noonday sun. In "A May Shower," another unfinished work by Boughton, we have a group of women and children who have been rifling the hawthorn hedges of their blooms, taking shelter from the rain beneath the spreading branches of a tree whose gnarled roots curl out of the bank behind them. The three elders of the party, in dresses of olive, and pink, and plum, stand firmly together, shoulder to shoulder; a little girl in front shrinks, pressing against the knees of the central rose-clad sister; her greenish-yellow frock looks bright and clear against the darker hues on the left, while just beside her sits, on a convenient stone, her droll little brother, his gray costume telling pleasantly against the plum gown on the right.